

# NOTES

**The following transcription is intended only for performing purpose and doesn't seek any critical goal.**

The notes' values and colourings are as in the original manuscript apart from:  
- the perfect semibreves and the perfect semibrevis rests are dotted

The C clefs are transposed to the G clef and the modern Tenor clef.

The Time signature is missing in all the voices. From the context I assumed that it would be the "Tempus imperfectum, Prolatio maior"

Instead of marking the "ligaturæ" with the usual square brackets, I tried to keep their original shape, as far as possible in the score alignment, to make them more visible. To represent the notes' values I used the following rules (simplifying the old ones):

- the left upstemmed notes are semibreves
- the notes without stem are breves

I decided to keep the original manuscript's text placement, positioned above the staves, to leave the performers the freedom to make the effective text placement at their own judgement.

In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is based upon the text rhythm (the text accents) either following or contrasting it. The text rhythm being not modular by definition, forcing a bar division, i.e. a modular rhythm, upon this music is a theoretical error involving practical ones: to put the accents in the wrong places and to prevent a correct understanding of the melodic flowing.

The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

If you have any doubt you can download the fac simile of the manuscript from the following address:

[http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in\\_hi\\_userid=19324&cached=true](http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=19324&cached=true)

Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

<http://www.musica-antica.info/paleografia/>

# Je ne suy

[C] Je ne suy plus tel que souloy e jay

The first system of the musical score consists of three staves. The top staff is in treble clef and contains the vocal melody with lyrics 'Je ne suy plus tel que souloy e jay'. The middle and bottom staves are in alto and bass clefs respectively, providing harmonic accompaniment. The music is in common time (C) and features a mix of quarter and half notes.

perdu tout soulas et joye devenus suy vieuy et use

The second system continues the musical piece with three staves. The vocal line in the top staff includes the lyrics 'perdu tout soulas et joye devenus suy vieuy et use'. The accompaniment on the lower staves continues with similar rhythmic patterns.

et mont les dames refuse quar plus

et mont les dames refuse

et mont les dames refuse

The third system of the score is divided into three parts, each with three staves. The first part has the lyrics 'et mont les dames refuse quar plus'. The second and third parts each have the lyrics 'et mont les dames refuse'. The musical notation shows a continuation of the melody and accompaniment.

servir ne les porroye

The fourth system consists of three staves. The top staff has the lyrics 'servir ne les porroye'. The system concludes with a double bar line, indicating the end of the piece.